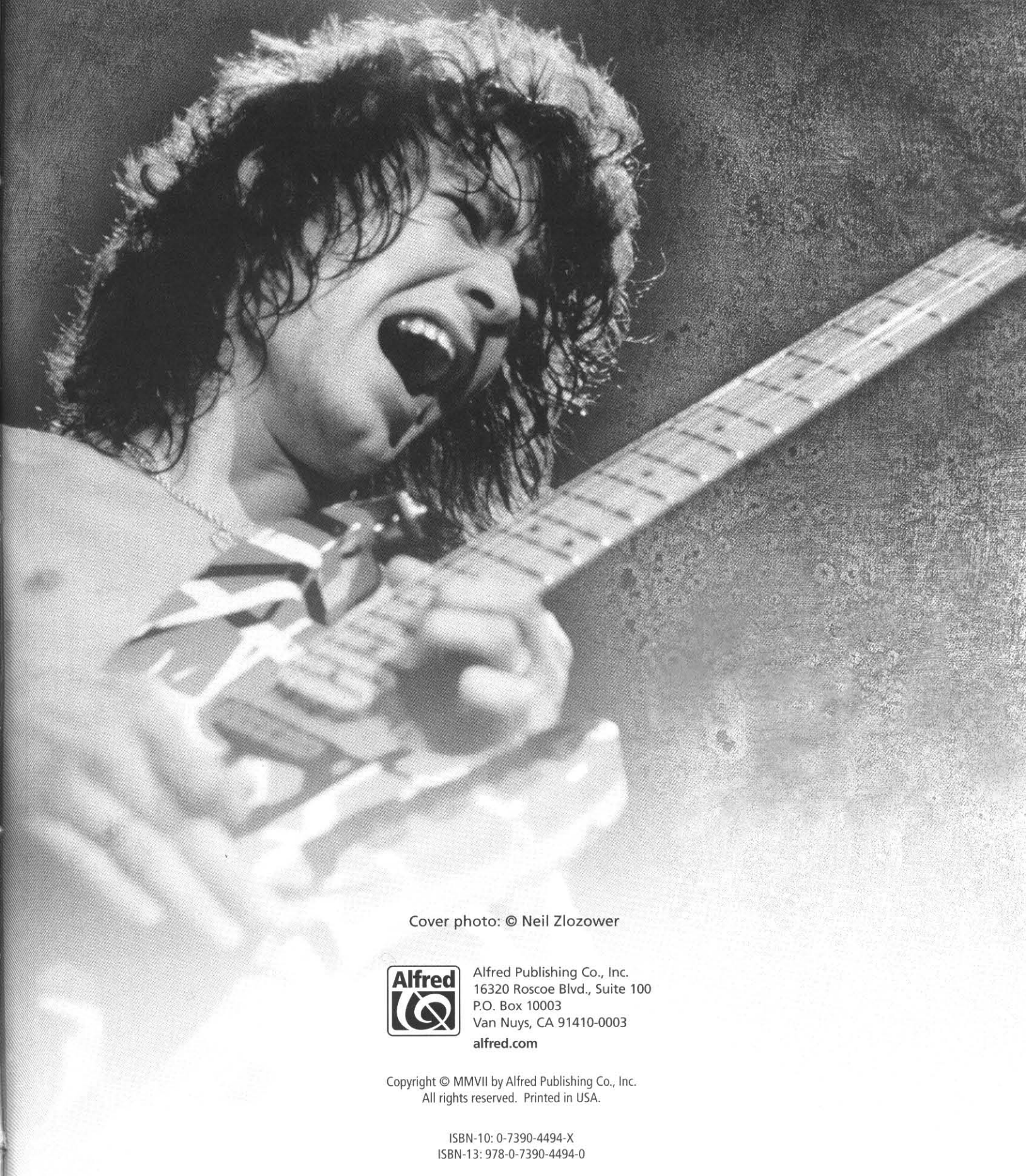


AUTHENTIC GUITAR TAB EDITION

# EDDIE VAN HALEN | GUITAR VIRTUOSO

Includes 9 Classic Solo Guitar Instrumentals



Cover photo: © Neil Zlozower



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# CONTENTS

<b>316 .....</b>	<b>4</b>
<b>BALUCHITHERIUM.....</b>	<b>25</b>
<b>CATHEDRAL.....</b>	<b>38</b>
<b>ERUPTION .....</b>	<b>40</b>
<b>LITTLE GUITARS (INTRO) .....</b>	<b>37</b>
<b>NEWORLD .....</b>	<b>44</b>
<b>PRIMARY .....</b>	<b>50</b>
<b>SPANISH FLY .....</b>	<b>47</b>
<b>TORA! TORA! .....</b>	<b>52</b>



# ALBUM INDEX

## VAN HALEN

Eruption ..... 40

## VAN HALEN II

Spanish Fly..... 47

## WOMEN AND CHILDREN FIRST

Tora! Tora! ..... 52

## DIVER DOWN

Cathedral ..... 38

Little Guitars (Intro) ..... 37

## LIVE: RIGHT HERE, RIGHT NOW

316..... 4

## BALANCE

Baluchitherium..... 25

## VAN HALEN III

Newworld..... 44

Primary ..... 50

Moderately slow ♩ = 79  
Triplet feel ♩ = ♩ ♩ ♩

Musical score for "The Wind" by George Gershwin, featuring a guitar solo. The score includes a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The guitar solo is written on a single staff with various chords (D, A, E/A, C#m D/F#, G5, A) and techniques (trills, triplets, slurs, and "let ring" markings). Below the staff is a detailed fingering chart for the left hand, showing fingerings for the 3rd, 2nd, and 4th strings across measures 1, 2, and 3.



D E A D A E/A C#m D/F#

sl. let ring-----4 H P H P let ring-----4 let ring-----4

G5 A5 N.C.

sl. let ring--4 P

A D E A

let ring-----4 let ring-----4

D A E/A C#m D/F# G5 A5 N.C.

H P H P let ring--4 let ring-----4 let ring--4 P

Asus2  
\*A.H.-----  
(8va)  
T T T T T T  
let ring-----  
\*A.H.-----  
T T T T T T  
0(12) 2(14) 0(12) 2(14)

\*Tapped harmonics. Fret note normally and tap at fret indicated in parentheses.

<sup>4</sup>Ti = Tap both notes w/R.H. index finger;  
L.H. = Slap & mute low stgs. w/ left hand;  
Tp = Tap w/R.H. thumb.

Musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a guitar and a vocal line. The guitar part is in the key of D major and 4/4 time. The vocal line is in the key of D major and 4/4 time. The score includes the following lyrics:

H Ti H Ti H Ti H Ti H Ti  
 L.H. Tp L.H. L.H. Tp Tp L.H. L.H. Tp L.H. Tp Tp L.H. Tp L.H. L.H. Tp L.H.

Musical notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part features a complex rhythm with many beamed eighth and sixteenth notes, and a final section with a 15/8 time signature. The vocal line is a simple melody with a few notes.

The score is labeled with "N.C. (FS)", "(DS)", "(FS)", "(DS)", "(FS)", and "(DS)" at the bottom. The final measure of the guitar part is labeled "15 7 0" and "sl. p H".

N.C.(E5) (D5) (E5) (D5) (E5) A.H.--- (D5) A.H.---  
 \*A.H.--- T P H T P H A.H. A.H. A.H. T T P H T P H  
 \*A.H.--- A.H.--- A.H. A.H. A.H.--- P H A.H.--- A.H.---  
 7 (14) (12)/(7) 0 5 (12) (10)/(5) 0 7 (14) (7) 0 5 (12)/(5) 0 7 (14) (19) (7) 0 7 (14) (12)/(7) 0 5 (12) (10)/(5) 0  
 T T P H T T P H T P H T T P H T P H T T P H  
 \*Tapped harmonics \*All vib. and



[illegible]





[illegible]

Slower  $\text{♩} = 108$   
(B7)

grad. accel.

Moderately  $\text{♩} = 120$

rit. P let ring \*A.H. (8va)

Free time  $\text{♩} = \text{ca. } 72$   
Cmaj7/G Fmaj7/C Cmaj7 Bsus4  
\*w/delay \*\*Vol. knob swell. trem. bar

\*Single repeat delay time = approx. 388 msec.  
N.C. 3½ \*\*Vol. knob swell. Harm. (8va) 3 1 7 Cmaj7/G Fmaj7/C

\*Mute lower stgs. w/R.H. palm and pluck w/L.H. thumb by reaching over top of neck. sl. sl. Cmaj7/G C5 E5 C5 B5 C5 B5



The image shows a musical score for the song "The Great Train Robbery" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is in 4/4 time and features a series of eighth-note chords, each marked with "Fdbk. (8va)" and a duration of 1 1/2. The bass part is in 4/4 time and features a series of eighth-note chords, each marked with "Fdbk." and a duration of 1 1/2. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions are provided for both parts, including "Depress trem. bar (approx. 2 1/2 steps) into strings, causing them to hit pickups." and "Depress & vib. simultaneously".

**Guitar Part:**

- Staff: Treble clef, 4/4 time.
- Measure 1: Fdbk. (8va) 1 1/2
- Measure 2: Fdbk. (8va) 1 1/2
- Measure 3: Fdbk. (8va) 1 1/2
- Measure 4: Fdbk. (8va) 1 1/2
- Measure 5: Fdbk. (8va) 1 1/2
- Measure 6: Fdbk. (8va) 1 1/2
- Measure 7: Fdbk. (8va) 1 1/2
- Measure 8: Fdbk. (8va) 1 1/2
- Measure 9: Fdbk. (8va) 1 1/2
- Measure 10: Fdbk. (8va) 1 1/2
- Measure 11: Fdbk. (8va) 1 1/2
- Measure 12: Fdbk. (8va) 1 1/2
- Measure 13: Fdbk. (8va) 1 1/2
- Measure 14: Fdbk. (8va) 1 1/2
- Measure 15: Fdbk. (8va) 1 1/2
- Measure 16: Fdbk. (8va) 1 1/2
- Measure 17: Fdbk. (8va) 1 1/2
- Measure 18: Fdbk. (8va) 1 1/2
- Measure 19: Fdbk. (8va) 1 1/2
- Measure 20: Fdbk. (8va) 1 1/2
- Measure 21: Fdbk. (8va) 1 1/2
- Measure 22: Fdbk. (8va) 1 1/2
- Measure 23: Fdbk. (8va) 1 1/2
- Measure 24: Fdbk. (8va) 1 1/2
- Measure 25: Fdbk. (8va) 1 1/2
- Measure 26: Fdbk. (8va) 1 1/2
- Measure 27: Fdbk. (8va) 1 1/2
- Measure 28: Fdbk. (8va) 1 1/2
- Measure 29: Fdbk. (8va) 1 1/2
- Measure 30: Fdbk. (8va) 1 1/2
- Measure 31: Fdbk. (8va) 1 1/2
- Measure 32: Fdbk. (8va) 1 1/2
- Measure 33: Fdbk. (8va) 1 1/2
- Measure 34: Fdbk. (8va) 1 1/2
- Measure 35: Fdbk. (8va) 1 1/2
- Measure 36: Fdbk. (8va) 1 1/2
- Measure 37: Fdbk. (8va) 1 1/2
- Measure 38: Fdbk. (8va) 1 1/2
- Measure 39: Fdbk. (8va) 1 1/2
- Measure 40: Fdbk. (8va) 1 1/2
- Measure 41: Fdbk. (8va) 1 1/2
- Measure 42: Fdbk. (8va) 1 1/2
- Measure 43: Fdbk. (8va) 1 1/2
- Measure 44: Fdbk. (8va) 1 1/2
- Measure 45: Fdbk. (8va) 1 1/2
- Measure 46: Fdbk. (8va) 1 1/2
- Measure 47: Fdbk. (8va) 1 1/2
- Measure 48: Fdbk. (8va) 1 1/2
- Measure 49: Fdbk. (8va) 1 1/2
- Measure 50: Fdbk. (8va) 1 1/2
- Measure 51: Fdbk. (8va) 1 1/2
- Measure 52: Fdbk. (8va) 1 1/2
- Measure 53: Fdbk. (8va) 1 1/2
- Measure 54: Fdbk. (8va) 1 1/2
- Measure 55: Fdbk. (8va) 1 1/2
- Measure 56: Fdbk. (8va) 1 1/2
- Measure 57: Fdbk. (8va) 1 1/2
- Measure 58: Fdbk. (8va) 1 1/2
- Measure 59: Fdbk. (8va) 1 1/2
- Measure 60: Fdbk. (8va) 1 1/2
- Measure 61: Fdbk. (8va) 1 1/2
- Measure 62: Fdbk. (8va) 1 1/2
- Measure 63: Fdbk. (8va) 1 1/2
- Measure 64: Fdbk. (8va) 1 1/2
- Measure 65: Fdbk. (8va) 1 1/2
- Measure 66: Fdbk. (8va) 1 1/2
- Measure 67: Fdbk. (8va) 1 1/2
- Measure 68: Fdbk. (8va) 1 1/2
- Measure 69: Fdbk. (8va) 1 1/2
- Measure 70: Fdbk. (8va) 1 1/2
- Measure 71: Fdbk. (8va) 1 1/2
- Measure 72: Fdbk. (8va) 1 1/2
- Measure 73: Fdbk. (8va) 1 1/2
- Measure 74: Fdbk. (8va) 1 1/2
- Measure 75: Fdbk. (8va) 1 1/2
- Measure 76: Fdbk. (8va) 1 1/2
- Measure 77: Fdbk. (8va) 1 1/2
- Measure 78: Fdbk. (8va) 1 1/2
- Measure 79: Fdbk. (8va) 1 1/2
- Measure 80: Fdbk. (8va) 1 1/2
- Measure 81: Fdbk. (8va) 1 1/2
- Measure 82: Fdbk. (8va) 1 1/2
- Measure 83: Fdbk. (8va) 1 1/2
- Measure 84: Fdbk. (8va) 1 1/2
- Measure 85: Fdbk. (8va) 1 1/2
- Measure 86: Fdbk. (8va) 1 1/2
- Measure 87: Fdbk. (8va) 1 1/2
- Measure 88: Fdbk. (8va) 1 1/2
- Measure 89: Fdbk. (8va) 1 1/2
- Measure 90: Fdbk. (8va) 1 1/2
- Measure 91: Fdbk. (8va) 1 1/2
- Measure 92: Fdbk. (8va) 1 1/2
- Measure 93: Fdbk. (8va) 1 1/2
- Measure 94: Fdbk. (8va) 1 1/2
- Measure 95: Fdbk. (8va) 1 1/2
- Measure 96: Fdbk. (8va) 1 1/2
- Measure 97: Fdbk. (8va) 1 1/2
- Measure 98: Fdbk. (8va) 1 1/2
- Measure 99: Fdbk. (8va) 1 1/2
- Measure 100: Fdbk. (8va) 1 1/2
- Measure 101: Fdbk. (8va) 1 1/2
- Measure 102: Fdbk. (8va) 1 1/2
- Measure 103: Fdbk. (8va) 1 1/2
- Measure 104: Fdbk. (8va) 1 1/2
- Measure 105: Fdbk. (8va) 1 1/2
- Measure 106: Fdbk. (8va) 1 1/2
- Measure 107: Fdbk. (8va) 1 1/2
- Measure 108: Fdbk. (8va) 1 1/2
- Measure 109: Fdbk. (8va) 1 1/2
- Measure 110: Fdbk. (8va) 1 1/2
- Measure 111: Fdbk. (8va) 1 1/2
- Measure 112: Fdbk. (8va) 1 1/2
- Measure 113: Fdbk. (8va) 1 1/2
- Measure 114: Fdbk. (8va) 1 1/2
- Measure 115: Fdbk. (8va) 1 1/2
- Measure 116: Fdbk. (8va) 1 1/2
- Measure 117: Fdbk. (8va) 1 1/2
- Measure 118: Fdbk. (8va) 1 1/2
- Measure 119: Fdbk. (8va) 1 1/2
- Measure 120: Fdbk. (8va) 1 1/2
- Measure 121: Fdbk. (8va) 1 1/2
- Measure 122: Fdbk. (8va) 1 1/2
- Measure 123: Fdbk. (8va) 1 1/2
- Measure 124: Fdbk. (8va) 1 1/2
- Measure 125: Fdbk. (8va) 1 1/2
- Measure 126: Fdbk. (8va) 1 1/2
- Measure 127: Fdbk. (8va) 1 1/2
- Measure 128: Fdbk. (8va) 1 1/2
- Measure 129: Fdbk. (8va) 1 1/2
- Measure 130: Fdbk. (8va) 1 1/2
- Measure 131: Fdbk. (8va) 1 1/2
- Measure 132: Fdbk. (8va) 1 1/2
- Measure 133: Fdbk. (8va) 1 1/2
- Measure 134: Fdbk. (8va) 1 1/2
- Measure 135: Fdbk. (8va) 1 1/2
- Measure 136: Fdbk. (8va) 1 1/2
- Measure 137: Fdbk. (8va) 1 1/2
- Measure 138: Fdbk. (8va) 1 1/2
- Measure 139: Fdbk. (8va) 1 1/2
- Measure 140: Fdbk. (8va) 1 1/2
- Measure 141: Fdbk. (8va) 1 1/2
- Measure 142: Fdbk. (8va) 1 1/2
- Measure 143: Fdbk. (8va) 1 1/2
- Measure 144: Fdbk. (8va) 1 1/2
- Measure 145: Fdbk. (8va) 1 1/2
- Measure 146: Fdbk. (8va) 1 1/2
- Measure 147: Fdbk. (8va) 1 1/2
- Measure 148: Fdbk. (8va) 1 1/2
- Measure 149: Fdbk. (8va) 1 1/2
- Measure 150: Fdbk. (8va) 1 1/2
- Measure 151: Fdbk. (8va) 1 1/2
- Measure 152: Fdbk. (8va) 1 1/2
- Measure

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 3/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations and performance instructions in the margins and below the staff.

**Handwritten Annotations:**

- slack* (written above the first and second measures of the guitar part)
- H sl.* (written above the first measure of the vocal part)
- P* (written below the first measure of the vocal part)
- Harm. (8va) 2 1/2* (written above the guitar part, indicating a harmonic at the octave and a half note)
- slack* (written above the guitar part, indicating a slack in the string)
- 6* (written below the guitar part, indicating a fret number)
- 3* (written below the guitar part, indicating a fret number)
- 28* (written below the guitar part, indicating a fret number)
- T* (written below the guitar part, indicating a tremolo or tapping technique)

**Performance Instructions:**

- \*Sound of R.H. touching stgs. (written below the first measure of the guitar part)
- \*\*L.H. replaces R.H. in holding trem. bar down. Sounds result from hands touching stg. during switch. (written below the guitar part)
- \*\*\*Tap w/pick over pickups while L.H. holds bar down & mutes stgs. (next 2 bars). (written below the guitar part)

Moderately ♩ = 116  
(B)

*mf* \*w/delay

\*Play upstem part with delay time = ♩ (approx. 388 msec. at ♩ = 116).  
Downstem part shows resulting sound, with echoes in parentheses.

\*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till double bar).

(G) (D $\flat$ )

10 12 12 12 12 12 4 6 6 6 6 6

(E $\flat$ ) (F)

6 8 8 8 8 8 8 8 8 8 8 8 10 10 10 10 10

(G) (A) (B $\flat$ )

10 12 12 12 12 12 12 14 14 14 14 14 13 15 15 15 15 15

(C) (D)

15 17 17 17 17 17 17 17 17 17 17 17 19 19 19 19 19

19 19 19 19 19 19 19 19 19 19 19 19

(E)

19 19 19 19 19 19 19 19 21 21 21 21 21 21 21 21



21 21 21 21 21

21 21 21 21 21

N.C.

19 21 17 19 15 17 14 15 17 14 15 12 14 10 12 14

10 12 9 10 7 9 5 7 3 5 2 3 3 2 0 0

7 5 7 10 9 7 5 7 5 7 5 3 2 0 0

7 5 7 10 9 7 5 7 9 10 9 7 5 7 5 7 5 7 5 7 5

(delay off)

7 5 7 5 7 5 7 5 7 5 7 5 7

Free time ♩ = ca. 84

A.H. (8va) Harm. (8va)

sl. P trem. bar don't pick

H sl. P A.H. (15ma) Harm. (8va) Full

A.H. (15ma) Full

trem. bar don't pick

sim.

\*Depress bar before striking note.  
\*\*Depress & vib.simultaneously.

\*Depress bar four steps and release to 2½ steps below normal pitch (next 2 bars).

(Drums in)

pick slide

\*Vib. causes notes to sound.

(Bass gtr. in) A5 N.C. P.M.

A.H. (15ma) 1/2 Full A.H. (15ma) 6 A.H. (15ma) A.H. (15ma) Full

A.H. 1/2 P Full A.H. A.H. A.H. Full

A.H. pitch: F# A.H. pitches: C# C# G

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The melody is written in eighth and quarter notes, with a 'Full' dynamic marking and a 'T P' (Tutti Piano) marking. The bass staff contains a bass line with a 'Full' dynamic marking and a 'T P' marking. The second system continues the melody in the treble staff, featuring a 'sl.' (slur) marking and a 'H' (Harmonics) marking. The bass staff continues the bass line with a 'sl.' marking and a 'H' marking. The score concludes with a double bar line.

[illegible]

A.H.  
pitches: E

E



System 1: Treble clef, 4/4 time. Notes: H H P, P P H, sl., P H, P P, H, H P, HH P, sl. Fingering: 12 13 15 12, 12 12, 13 15 13 12 15, 13 6 6 6 6 6 6, 5, 8 7 5, 7 7 5 7 4 4 4 5 4, 4 5 5 4 4 5 7 5 4 4. Octave marking: 8va.

System 2: Treble clef, 4/4 time. Notes: sl., sl., H H, P P H, P P H, P P H, P H, P P, H P, P. Fingering: 17 17 20, 17 17 20, 19, 14 17 19 19, 20 (26) 17 14 20, 17 14 20, 17 14 20, 17 20 17 44, 20, 19, 17 14 18, 20 17 14. Performance markings: trem. bar, rake.

System 3: Treble clef, 4/4 time. Notes: loco, H, H P P, 1 1/2, sl., sl., Full, 2, P, 1/2, P. Fingering: 16 20 14 20, 16 17 16 14 14 14 14, 17 17 17, (17), 8 16 14, 17, (17) 14 14, 17, (17) 14. Performance markings: Full, 2, P, 1/2, P.

System 4: Treble clef, 4/4 time. Notes: Full, 2, P, P, sl., H, sl., Full, 2, Full, P. Fingering: 17, 17 14, 14 14 17 14 8 20 19, 17, 17 20, 20, 20, 20, 17. Performance markings: Full, 2, P, sl., H, sl., Full, 2, Full, P.

System 5: Treble clef, 4/4 time. Notes: Full, P, 1/2, P, Full, H, sl., Slower ♩ = ca. 92, H P H P, Full, 3, Full, sl., sl. Fingering: 20, 20 17, 19, 20, (20) 17, 19, 20, 17, 19, 21 10, 6 7 7 5, 7 6 4 5 3 5 5 3 5 5 10. Performance markings: Full, P, 1/2, P, Full, H, sl., Slower ♩ = ca. 92, H P H P, Full, 3, Full, sl., sl.

System 6: Treble clef, 4/4 time. Notes: Faster ♩ = ca. 132, 1/2, P, Full, hold bend, T P, T P, T P, T P, T P, Tsl, P, T P, P, H. Fingering: 7, (7) 5, 12 7 14 7 12 7 14 7 15 7, 13 14 7 15 7 (7) 5 7. Performance markings: Faster ♩ = ca. 132, 1/2, P, Full, hold bend, T P, T P, T P, T P, T P, Tsl, P, T P, P, H.

6  
10 5 8 10 5 8 10 8 5 11 7 5 0 7 12 7 5 0 7 12 7 5 0 12

T P H T P H T P H T P P T P P P H T P P P H T P P P T P P P T P

7 12 6 12 5 12 3 12 5 12 5 3 7 12 6 12 5 12 3 12 5 12 6 5 12 3

T P T P T P T P T P sl. sl. T P T P T P T P T P P T P sl.

7 12 6 12 5 12 3 12 5 12 5 3 7 12 6 12 5 12 3 12 5 12 6 5 12 3

T P T P T P T P T P sl. sl. T P T P T P T P T P P T P sl.

Slower = ca. 82  
(Drums & Bass gr. in)

A5

G5

D

Dsus4

N.C.

7 12 6 12 5 12 3 12 5 12 5 3 7 12 6 12 5 12 3 12 5 12 6 5 12 3

T P T P T P T P T P sl. sl. T P T P T P T P T P P T P sl.

7 12 6 12 5 12 3 12 5 12 5 3 7 12 6 12 5 12 3 12 5 12 6 5 12 3

T P T P T P T P T P sl. sl. T P T P T P T P T P P T P sl.

A.H. pitches: D D D A D A Fdbk. pitch: A

7 12 6 12 5 12 3 12 5 12 5 3 7 12 6 12 5 12 3 12 5 12 6 5 12 3

T P T P T P T P T P sl. sl. T P T P T P T P T P P T P sl.

Faster ♩ = ca. 160

8va-----

8va-----

8va-----

8va-----

8va-----

\*L.H. thumb touches string.





A.H. pitch: C#

\*Depress & vib.  
simultaneously.

Slower ♩ = ca. 120

8va-

Faster ♩ = ca. 160

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef, 4/4 time, and the piano accompaniment in bass clef. The melody features sixteenth-note runs, triplets, and a key signature change to one sharp (F#) for the final phrase. The piano accompaniment includes a bass line with fingerings and chords marked with 'x' symbols. The second system continues the piano accompaniment with a final chord and a double bar line.





[illegible]

(E7) (E<sup>o</sup>7) (Am) (E) (E7) (E<sup>o</sup>7) (Am) (E)

H TPH TP H TPH TP H TPH TP H T P H TPH TP H TPH TP H TP H TPH TP H TPH *sl.* T P

6 6 6 6 6 6 6 6

H TPH TP H TPH TP H TPH TP H T P H TPH TP H TPH TP H TP H TPH TP H TPH *sl.* T P

12-15 17-12 16-17 11-14 17-11 14-17 10-13 17-10 13-17 9-12 17-9 12-17 12-15 17-12 15-17 11-14 17-11 14-17 10-13 17-10 13-17 9-12 17-10 12-13 15-16

(D7) (D<sup>o</sup>7) (Gm) (D) (C7) (C<sup>o</sup>7) (Fm) (C)

H TPH TP H TPH TP H TPH TP H TPH TP sl. H T P H TPH TP H TPH TP H TPH TP H TPH TP H T P

6 6 6 6 6 6 6 6

H TPH TP H TPH TP H TPH TP sl. H T P H TPH TP H TPH TP H TPH TP H TPH TP H T P

10 13 15 10 13 15 9 12 15 9 12 15 8 11 15 8 11 15 7 10 15 7 6 11 13 8 11 13 7 10 13 7 10 13 6 9 13 6 9 13 5 8 13 5 8 12

[illegible][illegible]

# BALUCHITHERIUM

Music by  
SAMMY HAGAR, EDWARD VAN HALEN,  
ALEX VAN HALEN and MICHAEL ANTHONY

Slowly  $\text{♩} = 86$

N.C.  
(cymbal)

\*Gtr. I

\*(D) (E)

(D) (E)

*f* trem. bar trem. bar slight vib.

\*Drop D-tuning: ⑥ = D \*Chords implied by bass (next 8 bars only).

Full T P H P P.M.

\*Execute bend w/L.H. middle finger and bend stg. towards floor.  
At beat 3 1/2, hammer on at 5th fr. w/L.H. ring finger while stg. is still bent.

trem. bar trem. bar

Full T P P 1 1/2 trem. bar 1 1/2

\*Bend w/middle finger as before.

\*N.C.(D) (E) (D) (E)

Harm. P.M. Harm. sl. H P P.M. H P P Full semi-harm.

\*Chords implied by gtr. \*For next 5 bars only, all vib.'s are slight.

(D) (E) (D) (E)

P.M. P.M. sl. H H P semi-harm. sl. semi-harm. H

(D) (E) (D) (E)

Full Full

(D) (E) (D) (A/C#) B5

\*Gtr. II

f

\*Standard tuning

(Gtr. I)

sl. H P H

sl. H P H



Csus2    G5    D5    Asus2    Csus2    D5

1 1/2    trem. bar 1 1/2    slight vib.

Rhy. Fig. 1

Csus2    G5    D5    A5    N.C.    Harm. (8va)

Full    semi-harm.    Harm. (8va)

Csus2    G5    D5    Asus2    Csus2    D5

1/2    P H P    P.M.    sl.    sl.    Full

\*For next 2 bars only, all vib.'s are slight.

P.M.    let ring



N.C. D5 E5 F5

1/2 Full Full Full P

3 3

vib. lower note only P.M. .... 4

1/2 Full Full Full P

(10) 12 12 12 12 12 (12) 10

7 9 (9) 7 7 7 9 7 9 10

(end Rhy. Fig. 2)

sl.

P.M. .... 4

sl.

(7) 7

0 14 sl.

3 2 5 4 5 (5) 6 6

0 0 0

G5 N.C. A5

\*A.H. (8va)

Full T Full T T

semi-harm.

Full T Full T T

(10) 10 10 10 (10) 2 2 2 (9) (2(9)) 2(7) 2(6) (2(6))

A.H. pitches: E C#

\*Artificial harmonics achieved by lightly tapping stg. w/R.H. finger at fret indicated in parentheses.

sl.

H H

sl.

(6) (5) 6 8 8 7 7 10 7 7 10 9 (10) 9

0 0

H H

5 7 9

\*(D)

(E)

(D)

(E)

Full Full 2

trem. bar

1 sl. 12 (12) (12) (12) 10 12 10 9 10 4 6 8 5 7

6

\*Chords implied by bass (next 8 bars only).

(D) (E) (D) (E)

1 sl. P sl. H P H P H 1 1/2

trem. bar trem. bar

9 (9) 10 7 (7) 5 7 (7) 3 5 2 3 2 3 (9) 0 (9) 4 6 8 5 7 9

6

(D) (E) (D) (E)

1 sl. trem. bar 3 trem. bar

1 sl. 12 (12) 12 14 10 (10) 17 17 19 (19) 16 17 15 14 15

(D) (E) (D) (E)

1 sl. 3 3 Gtr. II Gtr. I sl. P sl. A.H. (15ma) 1 1/2

trem. bar

(15) 17 12 14 (14) 15 10 12 8 10 (10) 9 (9) 9 9 7 9 7 6 (9) (6) (6) (9) 9 11

sl. P sl. sl.

w/Rhy. Fig. 1

Csus2 G5 D5 Asus2

Csus2 D5

Csus2

G5

D5

A5

Gtr. II 1/2 semi-harm. 1/2 1/2 1/2

12 11 11 9 9 11 12 14 11 (11) 12 11 9 11 12 11 11 9 (9) 11 9



Substitute Rhy. Fill 1  
N.C.

resume Rhy. Fig. 1  
Csus2 G5 D5 Asus2

Csus2 D5

Csus2

N.C.(G5)

D5

A5

Em

\*Release bend 1/2 step only.

w/\*Rhy. Fig. 2

D5

8va

E5/D

D

N.C.

\*w/slight variations  
\*\*standard tuning

Gtr. II

Full

loco

Rhy. Fill 1 (Gtr. I)

D5 8va ..... E5/D ..... A5 ..... N.C.

Full Full 1/2 Full Full Full

PM:.....4

(20) 19 19 19 21 22 22 (22) 24 24 24 24 24 (24)

3 3

D5 8va ..... E5/D ..... D ..... N.C.

Full Full 1/2 Full 1/2 Full P P

vib. lower note only PM:.....4 PM:.....4

(12) 7 7 7 9 10 10 (10) 12 12 12 12 12 (12) (12) 10

3 3

D5 8va..... E5 F5 w/Rhy. Fill 2 G5 A5

Full

vib. lower Full note only P.M. .... 4

19 21 (21) 19 19 21 22 22 (22) 20 22 22 22 22

Full

vib. lower Full note only P.M. .... 4

7 9 (9) 7 7 9 7 9 10 (10) 8 8 10 10 10 10

Full

vib. lower Full note only P.M. .... 4

7 9 (9) 7 7 9 7 9 10 (10) 8 8 10 10 10 10

Gtr. I

A.H. pitch: E

Gtr. II

\*A.H. (8va) 1/2

(loco) Full Full

Harm. ...

P.M. Harm. ...

(10) 2 2(7) 2(6) 2(7) 2(9) 2(14) 2(14) (2(14)) 12

A.H. pitches: C# E

\*as before

Gtr. III 8va-1

(Gtr. III tacet)

\*Gtr. IV

fade in

P.M. ....

(22)

\*7-stg. gtr. arr. for 6-stg. gtr. Tune down: ⑥ = A, ⑤ = E, ④ = A, ③ = D, ② = G, ① = B. Heavy gauge stgs. are recommended.

Rhy. Fill 2 (Gtr. I)

sl.

(cont. in slashes)

P.M.

sl.

(6) (5) (6) 6 6 6 6 7 7 7 7 0 2 2 (2) (0)

w/Fill 1 (Gtr. I tacet)

Harm.

slight vib. w/bar trem. bar

Harm.

(12) 9 7 5 4 3 4 0 7 3 (9) (9) (9)

N.C.(A5)

Harm. (15ma)

vib. w/bar

Harm.

0 2 4 (2 4)

(9)

\*Bar at normal position.

P

0 0 0 0 0 0 0 3 3 5 5 7 7 3 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 3 3 5 5 6 6 6 7 3 0 0 0 0 0 0 7 7 0 6 0 5 0 3 0

P

Fill 1 (Gtr. III)

slack

trem. bar

slack

1 1/2

1 1/2

0 (0)

\*Depress bar before striking note.

\*\*Bar at normal position.



w/\*gtr. effects ad lib (Gtrs. I, II &amp; III)

N.C.

Gtr. IV

\*Till end.

N.C. G5 Harm. N.C. A5

let ring sl. Harm. P.M. P.M. P.M.

3 3 5 5 3 5 5 12 12 14 0 5 2 2 0 0 0 0 0 0

N.C. G5 Harm. Begin fade N.C. A5

sl. P.M. P.M. P.M. P.M.

sl. Harm. P.M. P.M.

9 5 5 5 5 12 12 7 5 0 5 2 2 0 0 0 0 0 0

N.C. G5 N.C. A5

*sl.* *let ring* *3* *7* *P* *P* *H P* *sl.* *P.M.* *P.M.* *P.M.*

*sl.* *P* *P* *H P* *sl.* *0 0* *0 0* *0 0* *0 0*

\*Played behind the beat.

N.C. G5 N.C. Harm. P.M. Harm.

sl. sl.

3 3 5 5 8 5 5 5 5 5 5 5 5 5 5

A5

G5

Fade out

Harm.

sl.

let ring

P.M.

P.M.

sl.

Harm.

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

D<sub>8</sub>/E

\*Classical gtr.

*mf*  *let ring throughout*

\*Music sounds one whole step higher than written because capo is placed at 2nd fret. Tab numbers are relative to capo.

Slower ♩ = approx. 72

$$A_{\text{Sus}2}^{\text{Sus}4}$$

A/F

D.D. N.C.

*trem. pick*

**Faster** ♩ = approx. 104

ex. 72

Emai7sus#4/A

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*Segue to LITTLE GUITARS*

# CATHEDRAL

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

[illegible]



B C D

E

N.C.

N.C. [1.2.3.]

4. N.C.

# ERUPTION

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Free time (♩ = 92)

(Drum fill)

A5

ff sl. sl.

Full Full

3

P.M.-----4

7 5 7 5

sl. 14 sl.

\*w/slight flanging and tape echo delay.

A.H.-----1  
(15ma) 1/2 P H Full

5

A.H.-----1  
1/2 P H Full

7 (7) 5 7 (7) 5 5 8 5 0 8 8 5 0 8 8 5 0 8 8 5 0 8

A.H.  
pitch: F $\sharp$

A.H.-----1  
(15ma) 1/2 1/2 P

6 6 3 5 5

A.H.-----1  
1/2 1/2 P

8 5 0 7 5 8 5 7 5 7 (7) 5 6 5 7 5 7 5 4 7 4 7 5 4 7 4 7 5 4 7 4 7 5 4 7

A.H. pitches: F $\sharp$  G A G

w/Rhy. Fill 1

2 1/2 1 1 1 1/2 1

3 3 3 3

poco rit.

sl.

trem. bar 2 1/2

1 1/2

1 1 1 1/2 1

7 6 5 4 7 6 5 3 15 0 15 0 (0) 2 2 0

sl. P



The musical score for "The Wind" by John Cage is presented in two staves. The upper staff is a treble clef staff containing notes, rests, and slurs. It includes annotations such as "P sl.", "6", "H", "P", "rake", and "sl.". The lower staff is a fretboard diagram showing fingerings and fret numbers (e.g., 7, 0, 12, 11, 9, 10, 5, 7, 5, 0, 9, 7, 12, 11). The score is divided into two measures by a vertical line.

**Faster** (♩ = 146)

[illegible]

(Å dim)

Eruption - 4 - 3





# NEWORLD

Tune Down: ⑥ = D.

Music by

EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and GARY CHERONE

Moderately slow, in 1 ♩ = 46

Intro:

*freely*

Acous. Gtr. *mf* hold throughout

D G/B D G(6)/B D G/B

Faster ♩ = 50

Main Theme:

D G A(9) D

G Em7 A

\*Th.

\*Th. = Fret ⑥ w/thumb.

D G(9) E7

Th.

A D G

TAB

D A(9) (8va) \*D

TAB

\*Chords played by keybd.

G(9) D A

TAB

D G(9) D

TAB

A D(9) D(9)/C# G6/B

TAB

Dsus(9)/A G G(#11)

Th.

TAB

Gsus2 Gm D N.C.(F)

Th. Th. poco rit. a tempo

TAB

(G) D5 (8va) N.C. F Ab5 G5 F5 D5 (8va)

harm. harm.

1/4

TAB

♩ = 84

N.C. F G D5 (8va) F5 F#5 G5 G#5 A5

harm. harm.

1/4

TAB

## Free time

Segue into  
"Without You"  
Dmaj7

G/B Csus2 A6/C# D

rit. tr. harm. harm.

TAB



# SPANISH FLY

\*Tune down 1 step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Free time

(♩ = ca. 160)

(Nylon stg. N.C.(Esus4)

gtr.)

\*Notes are written in transcription as if gtr. were tuned normally.

\*\*Tapped harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.

[illegible][illegible]

First system of musical notation for 'Spanish Fly - 3 - 3'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with triplets. Fingerings are indicated by numbers 1-5. Breath marks (H) and tonguing marks (TP) are placed above the notes. Dynamics include piano (p) and slurs (sl.). The bass line consists of a single line of numbers representing fingerings.

Second system of musical notation for 'Spanish Fly - 3 - 3'. It continues the melody from the first system. The treble clef and key signature remain. The bass line continues with fingerings. The system ends with a double bar line.

Third system of musical notation for 'Spanish Fly - 3 - 3'. It continues the melody. The treble clef and key signature remain. The bass line continues with fingerings. The system ends with a double bar line.

Fourth system of musical notation for 'Spanish Fly - 3 - 3'. It continues the melody. The treble clef and key signature remain. The bass line continues with fingerings. The system ends with a double bar line.

Fifth system of musical notation for 'Spanish Fly - 3 - 3'. It begins with a tempo marking of quarter note = 108. The melody continues with triplets and sixteenth notes. The bass line continues with fingerings. The system ends with a double bar line. A note at the end of the system is marked with a circled 'T'.

\*Tapped harmonics (as before).

EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and GARY CHERONE

\* ⑥ A is 1 octave lower than ⑤ A.

\*Gtr. 1

A D(9) C Dsus(9)

*mf* played fingerstyle

TAB





# TORA! TORA!

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Slow Rock ♩ = 60

\*w/backwards gtr. effects

\*Approx. 19 sec. With trem bar depressed, randomly pick behind nut and hit slack strings against fretboard to create rumble.

\*Trill with L.H. and randomly tap (sometimes tapping and sliding) with R.H.

Segue to *LOSS OF CONTROL*

# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

## BENDING NOTES

**HALF STEP:** Play the note and bend string one half step.\*

**WHOLE STEP:** Play the note and bend string one whole step.

**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.

**TWO STEPS:** Play the note and bend string two whole steps.

**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.

**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.

**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

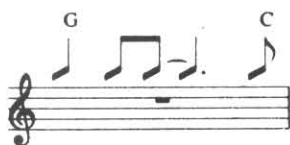
**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.

**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

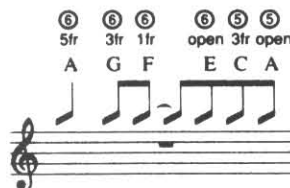
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**

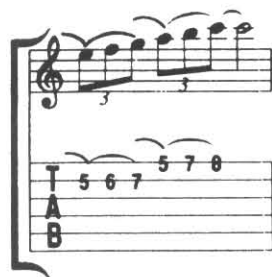
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

## ARTICULATIONS



**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



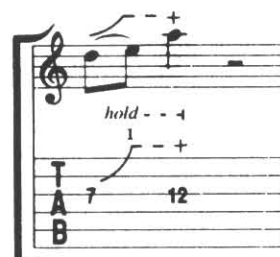
**FRET-BOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.

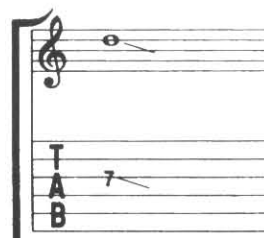


**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



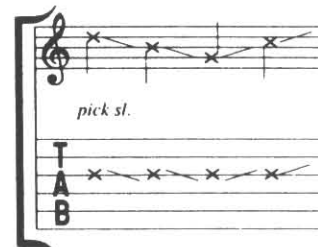
**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

value of the note.



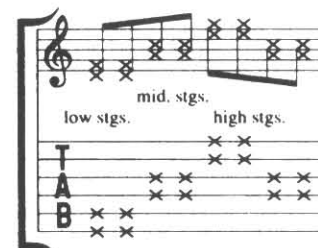
**SHORT GLISSANDO:**  
Play note for its full value and slide in specified direction at

the last possible moment.



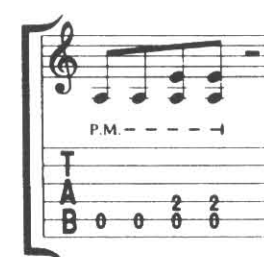
**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).



**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).

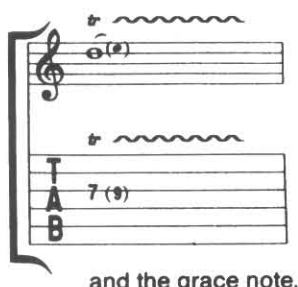


**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**TREMOLO PICKING:**  
The note or notes are picked as fast as possible.





**TRILL:**  
Hammer on  
and pull off  
consecutively  
and as fast as  
possible  
between the  
original note

and the grace note.

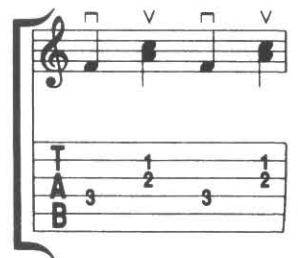


**ACCENT:**  
Notes or  
chords are  
to be played  
with added  
emphasis.



**STACCATO  
(Detached  
Notes):**  
Notes or  
chords are  
to be  
played  
roughly

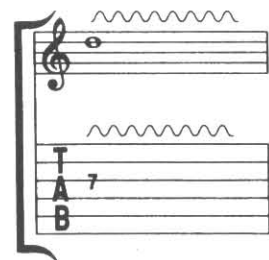
half their actual value and with  
separation.



**DOWN  
STROKES  
AND  
UPSTROKES:**

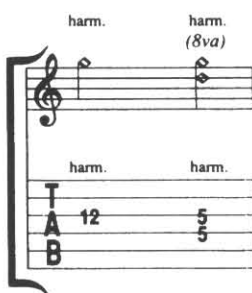
Notes or  
chords are to  
be played with  
either a  
downstroke

( v ) or upstroke ( ^ ) of the pick.



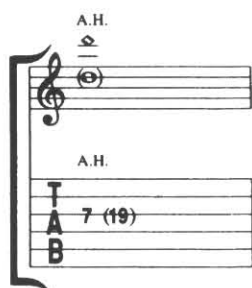
**VIBRATO:** The  
pitch of a note  
is varied by a  
rapid shaking  
of the fret hand  
finger, wrist,  
and forearm.

## HARMONICS



**NATURAL  
HARMONIC:**

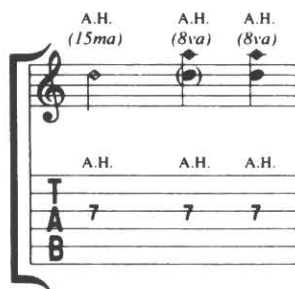
A finger of the fret  
hand lightly  
touches the note  
or notes indicated  
in the tab and is  
played by the pick  
hand.



**ARTIFICIAL  
HARMONIC:**

The first tab  
number is fretted,  
then the pick  
hand produces  
the harmonic by  
using a finger to  
lightly touch the

same string at the second tab  
number (in parenthesis) and is then  
picked by another finger.

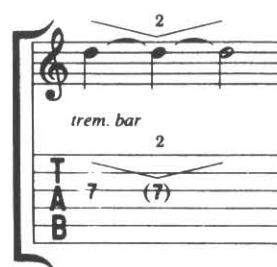


**ARTIFICIAL  
"PINCH"  
HAR-  
MONIC:**

A note is  
fretted as  
indicated by  
the tab, then  
the pick  
hand

produces the harmonic by  
squeezing the pick firmly while using  
the tip of the index finger in the pick  
attack. If parenthesis are found  
around the fretted note, it does not  
sound. No parenthesis means both  
the fretted note and A.H. are heard  
simultaneously.

## TREMOLO BAR



**SPECIFIED  
INTERVAL:**

The pitch of a  
note or chord  
is lowered to  
a specified  
interval and  
then may or  
may not

return to the original pitch. The  
activity of the tremolo bar is  
graphically represented by peaks  
and valleys.



**UN-  
SPECIFIED  
INTERVAL:**

The pitch of a  
note or a  
chord is  
lowered to an  
unspecified  
interval.